1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Basketry.—The *Carajá* excel in the variety and solidity of their plaitwork, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

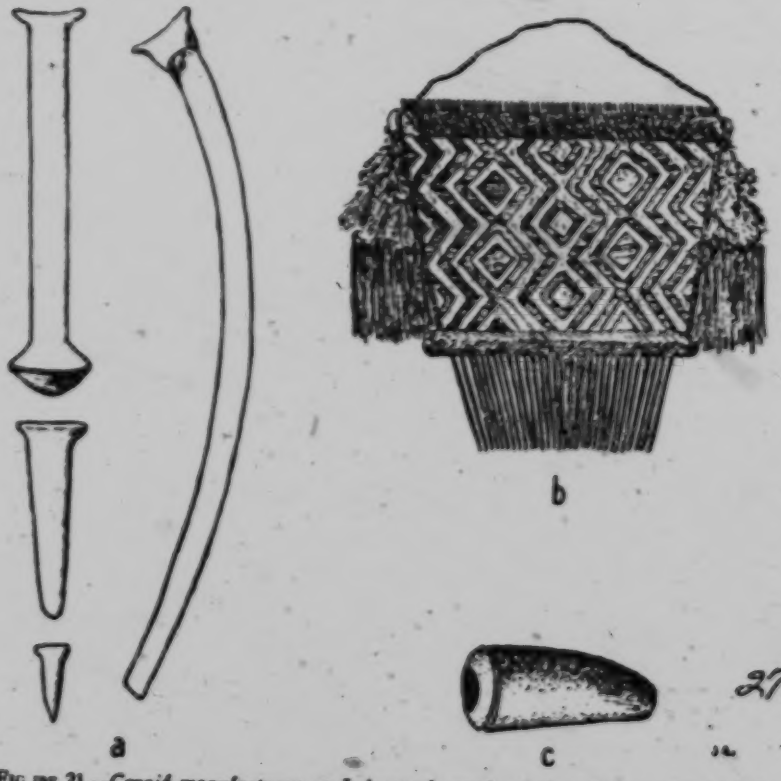

FIGURE 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ½ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

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PLATE 22.—Carajá paddles, gourds, and basketry. (After Ehrenreich, 1891 b.)

[End Plate 2]

/3 cont./

a) Plaiting with Caguassu Pinnae

(Plate I) 1/

*532 285

In plaiting the form is most strongly dependent on the material, which during the plaiting makes all kinds of bends and angles, and these are adapted only with difficulty to the form to be represented. The artist cannot create so freely as, for example, in clay or wax. Therefore if a figure coming very close to the natural form is achieved with plaiting, this must be acknowledged as very high artistic skill.

The Karajá Indians are basically good plaiters; all their baskets, mats, and the plaiting around objects are neatly and tastefully executed. It is therefore not surprising that they have also reached a high level in plaiting figures. It is to be noted in [462] this connection that the /4/ plaiting of figures is practiced only by the male sex, just as only the objects plaited by men show patterns, whereas all the plaited work produced by women is unpatterned.

*532 285 123

The plaited figures described below were made by boys and youths as a pastime, in part before my eyes and on their own initiative. Thus, for example, I obtained those of the Savajé when we were holding a conversation hour in the evening by the mask hut, and I, in order to stimulate the people, pulled a leaf pinna from my sitting-mat and began to plait. Scarcely had I begun than the young people immediately followed my example and produced for me a great number of interesting figures.

*532 285 [171]

The method of plaiting is in part the one customary among us. For example, figures such as the small basket (Fig. 1 /see p. 47 /) and the honeycombs (Fig. 2 /see p.47 /) are also made in our kindergartens.

The reproductions of the rattlesnake (Fig. 3 /see p.47/), the tobacco pipe (Fig. 4 /see p.47 /), and the very accomplished representations of birds (Fig. 5 a and b /see p.47 /), however, are already more complicated.

1/ [see p. 47--Analyst]

/4 cont./

*532 Procreation and the genital organs play a large role in the
● 205 thought world of the Indians. Thus it is not surprising to find
831 representations of the sexual parts also. They are conscientiously affixed everywhere, on dolls, wax figures, tree and sand drawings. The male youth, above all, delight in such representations, in all harmlessness, and especially enjoy reproducing the penis in plaited work. Fig. 6 /see p.47 / represents such a penis. It was characteristic of the harmlessness of the people that, when I asked what this was supposed to be, a woman who happened to be present held out a wax cylinder of a small doll, about 30 centimeters in length, as a penis.

*532 The meaning of the following figures of the Savajé is un-
205 known: Fig. 7 (djēdjắ) /see p.47 /, Fig. 8 (dālắ, kōdĭ̆ĕ́, probably representing the black vulture (urubu)) /see p. 47 /, Fig. 9 (ĭdjōālĕ́, a very elegant piece of work; the method of production of this puzzling figure is unkown to me /see p. 47/), Fig. 10 /see p. 47 /, and Fig. 11 a and b (kŏ̆dŏ̆dĕ́ or ĭnaŭinĭ̆; a, position of rest; b, tensed) /see p. 47 /. This last figure is plaited like the preceding ones, but in such a way that the leaf ribs form one edge. If one pulls on the part of the leaf stalk which projects out free at the bottom of the plaiting, then the upper tip makes nodding movements.

*532 b) Wood carvings.

(Plate II) 1/1

[462] only rarely encountered and likewise made by men, are somewhat less dependent on the material. The form can therefore already be better reproduced.

I obtained only one wooden doll (Fig. 12 /see p. 48 /), which represents a maiden. It is made out of a /Fig. 14 a and b and Fig. 15 appear here/ 2/1 forked piece of wood in such a way that the forked twigs form the two legs, and the trunk forms the body. Arms are thus absent and are not painted on either. The head is set off, nose and forehead are carved in relief, eyes and mouth

1/1 [see p. 48--Analyst]
2/1 [Figs. 14a & b & 15 appear on p. 7--Analyst]

/11 cont./

532 on the nose slightly in relief. The tattooing is cut in as a small circle. The apron is reproduced in bast. The necklaces on two are made of bast, on the third of cotton. All three wear cuffs of cotton thread, which is wound around the arm between two raised rolls of wax. Likewise, all three wear ear rods. The shapes are thus reproduced fairly proportionately. The fashioning of the chin, the arms and legs, hands and feet is particularly good. Gentle reminders of the schematic representation of the clay figures are found in the formation of the fat buttocks and the stomach plate.

Other human figures are a rider and a gourd figure.

The rider (Fig. 67 /see p. 51 /) is represented very true to life. On the horse the head and tail /12/ are depicted, the legs supplied by long sticks. The rider has long cylindrical arms and legs; hands and feet are lacking; the head is offset. The lower body and legs are wrapped with raw cotton as trousers. At his belt he carries a sword and revolver, in both arms the gun ready to fire, all fashioned in wax.

The gourd figure (Fig. 68 /see p. 51 /), which represents a youth, is formed in most peculiar fashion. The torso consists [124] of a small round gourd, on the top of which a well-fashioned wax head is placed. On the head are attached a topknot, a braid wound with red thread, ear rosettes, and necklaces of cotton thread. /Figs. 69 and 70 appear here./

532 535 I would like to add here the reproduction of masked dancers. Masked dances resting on an animistic foundation take place [122] among the Karajá particularly in the rainy season (from October to April). Dance masks are used for this, and for the most part they represent animals. These masks are either plaited out of [225] [224] palm leaves and conceal the whole form of the dancer, or they [233] consist of a cane cylinder with a brightly colored mosaic of feathers stuck on, which is put on the head. The face is concealed by a covering attached to the lower edge of the cylinder; a leaf covering is tied around the shoulders and hips, so that of the dancer only the feet and the hands with the dance rattle are

[see p. 21 -- Analyst]

/12 cont./

The two other figures of masks are known only in these reproductions. Fig. 71 represents the ĩõõnĩ mask which in its natural form has the shape of a triangular paper-screw about two meters high and consists entirely of palm-leaf plaiting. On the front, above the lower edge, there are two holes through which the arms are inserted when dancing. In the reproduction the body consists of a wax roll to which two rolls are attached at the bottom as legs. The covering is made from a piece of maize leaf, bent at the top and stuck together with wax at the front; another maize leaf sticks up on the back and ends in a long point. The arms

Fig. 71. Reproduction of the ĩõõnĩ mask in wax.

Fig. 72. Reproduction of the inauinĩ mask in wax.

are of wax; they are attached to the maize leaf, and thus the arm holes are not reproduced.

The ináuinĩ mask (Fig. 72) has no mask costume, but instead a patterned headdress at the back of the head. A long, wide, brightly painted leaf-strip, patterned with rolls of wax, hangs down from the chin; it evidently represents a painted lip plug.

/23 cont./

531 whereas in general they did not recognize the figures and drawings created from free imagination, but asked me first what the latter were supposed to mean. Thus, these are well-established, apparently very old decorations.

We find the decorations plaited on fans and baskets, on the handles of crotchet needles, on lances, clubs, bows, arrows, rattles, combs; carved on whole- and half-gourd containers, gourd rattles, ear rods; pictured by poker work on gourd ladles and small gourds, and by color on gourd ladles.

[342] All these objects are made by the men; they are the bearers of this art. The women, too, sometimes decorate objects made by them, such as mats, spinning whorls, bast aprons. The patterns, however, in general differ from those of the men. Re-
[177] cently the women have gone over to decorating tobacco pipes and clay vessels under Brazilian influence; the decorations used for this, however, are quite alien, probably taken over from the Brazilians.

531 The patterns with which the Indians paint their bodies
302 have nothing in common with plaiting patterns. The patterns sometimes painted on the thighs appear similar to the plaiting patterns; they are probably connected with the masked dances
[535] at which we find similar decorations, usually depicting animals, on the cylinder masks and bask aprons.

531 The animal patterns are not line patterns, but surface
[285] patterns; thus, in plaiting, the strips plaited in one direction represent the pattern; in the same way, in the sketches, it is not the lines which stand for the pattern, but the surfaces enclosed by them. This follows from the fact that in the case of carved patterns these surfaces are in relief or indented, but in any case contrasted as surfaces from the background; in the same way in the sketches the surfaces are sometimes set off by dots or dashes. Only it is difficult in this case to decide which of the surfaces represents the background and which the pattern; here only inquiry among the Indians helps. For the characteristic features do not penetrate our awareness at all, accustomed as we are to seeing such patterns in terms of lines and not surfaces.

/23 cont./

531 In some patterns I was successful in separating pattern and back-
[128] ground from each other; others still await satisfactory investiga-
tion.

531/ These patterns are made in the following manner. On
285 baskets, fans, etc., they are produced simply through different,
diagonal plaiting of the leaf pinnae. For plaiting around some-
thing with yellow cane and black embira, the black embira is
plaited horizontally in spirals through the strips of cane hanging
531/ down vertically. Carved decorations are made with the knife;
322 the latter is then held almost vertically to the surface to be
carved, and /24/ in this way small pieces of the upper layer are
chipped off broadside with the point. Finer and deeper lines are
carved out naturally. In poker work a splinter of cane is used
as the cautery, which is made to glow on an adjacent block of
wood and then quickly pressed on the spot concerned. This is,
[142] of course, very slow work, which is practiced almost exclusively
[517] by the male sex, apparently only for fun.

531/ The Indians always drew the patterns in the sketchbook on
[153] their own initiative. When they had barely drawn some figures,
they would already go over to the patterns. Many refused to draw
figures altogether, but just treated themselves to making patterns.
531/ Now it was extremely interesting to observe how the people ar-
151 ranged the patterns. As an example I shall take the one in Fig.
199 (Plate X /see p. 56 /). First of all the space was divided up
by four vertical lines according to exact calculation. The Indians
sitting nearby already knew which decoration the artist wanted to
draw, without the latter saying anything. Then each new line to
be drawn was discussed in detail beforehand, criticized afterwards.
Thus, the sketch was put together as a common task. During this
the lines, once the people were completely clear about direction
531/ and length, were drawn with a quick sure stroke. It should further
151/ be noted that the Indians had observed how I wrote my remarks
153 about artist and pattern on the edge of the page, and now on
their own initiative they left a narrow margin free on one side, as
I ascertained through questions, so that I could write on it. They

/24 cont./

531 first bordered off this part; then they divided up the rest of the
151 space. Of course, not all of them calculated so skillfully;
183 there were some among them who were very clumsy, managed no straight line, and never quite succeeded with complicated patterns. (Plate XI /see p.57 /, Fig. 202b.)

531 About the arrangement of the patterns, it is to be noted that on baskets and fans they are restricted to the middle zone, but on plaiting around something they extend over the whole plaiting. Half-gourds are almost always completely carved, usually with four vertical zones set off, which show patterns differing in part. The edge is set off by special patterns on only a very few examples. Whole gourds bear carved patterns, each according to its purpose; gourds for oil are decorated only on the upper part around the opening, gourds for feathers over the whole surface, rattles likewise, but in a vertical zone arrangement or in individual vertical stripes. Ear rods are decorated only on the front part. On half-gourds poker-work covers the edge, vertical or horizontal zones, or the whole curved upper surface; on whole gourds, the upper part, the whole surface, or two symmetrically positioned zones.

531 ● 285 1. Patterns borrowed from the plaiting technique (Plates VII-XI) 1/A

we know from all the plaited objects and objects with plaiting around them, then as they are transferred in carving to gourd utensils and gourd rattles, and finally as sketchbook drawings. The meaning of the patterns was obtained only with difficulty. Either the Indians called them hõdjũdjũ = plaiting, or they gave names for which a translation could not be obtained. Only for a few could they give the Brazilian term.

1. Horizontal zigzag lines; dũ'ẽhã'jõkõ, the bat. As a carved pattern on gourds it was also called õdãbũlã (cf. Ehrenreich, "Beiträge," Fig. 11b). Found in plaiting, on combs (Fig. 184a

1/A [see pp. 53-57 -- Analyst]

/24 cont./ Found in plaiting, on combs (Fig. 184a) /see p. 53 /], crotchet needles, arrow (Fig. 184b /see p. 53 /), bow, carved on the signal horn (Fig. 184c$_{1,2}$ /see p. 53 /; c$_2$ represents a rubbing from the carved end). It is probably derived from the simple basket plaiting pattern as the center part of the basket in Fig. 184d /see p. 53/ shows. Fig. 184e /see p. 53 / represents the artistic reproduction. Perhaps the lance pattern in Fig. 184f /see p. 53 / is a further development of it. /Plates I-XI appear here./

/25/ 2. Vertical zigzag line (according to Ehrenreich, "Beiträge," Fig. 11c, the rattlesnake). Only found plaited on combs, lances, clubs, and rattle handles (Fig. 185 a and b /see p. 54 /). Further developments are to be found in the lance plaiting (Fig. 185c /see p. 54/) and the comb plaiting (Fig. 185d /see p. 54 /). It probably arose from the basket plaiting pattern, as the edge strips of the basket in Fig. 184d.

3. A pattern of unknown meaning present on a lance plaiting (Fig. 186a /see p. 54 /). The negative of it is similar to the sketchbook pattern (Fig. 186b /see p. 54 /) called dogfish (lădă), the developments of which are reproduced in Fig. 186 c and d /see p. 54/.

4. Patterns of unknown meaning, occurring as plaiting patterns on combs (Fig. 187 a$_{1,2}$ /see p. 54 /) (1), lances,

1. On combs both sides are almost always reproduced (marked 1 and 2).

club-sticks (Fig. 187b /see p. 54 /), crotchet-needle handles; as carving patterns on gourd rattles and whole gourds (Fig. 187c /see p. 54 /).

5. This pattern is perhaps a development of the previous one, produced by the side attachment of hooks to the ends of the bars (Fig. 188 /see p. 54 /).

6. The urubu pattern (lălădjă). It occurs plaited on a club-stick (Fig. 189a /see p. 55 /) and on a drawing (Fig. 189b /see p. 55 /). This representation goes back to the way /Fig. 206 appears here/ in which the urubu customarily sits on the sand

½ [see p. 58 -- Analyst]
[Text continues on p. 58]

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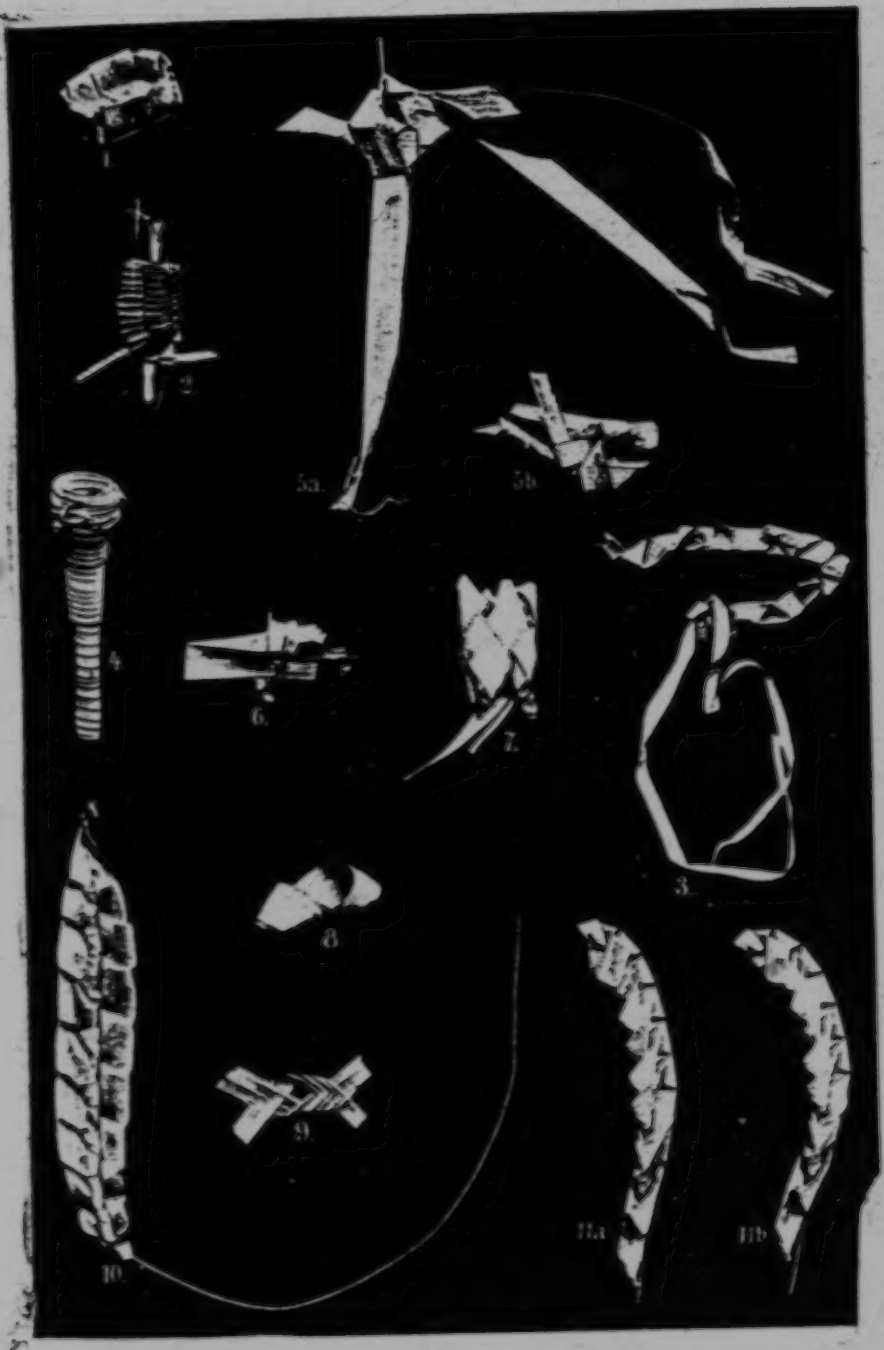

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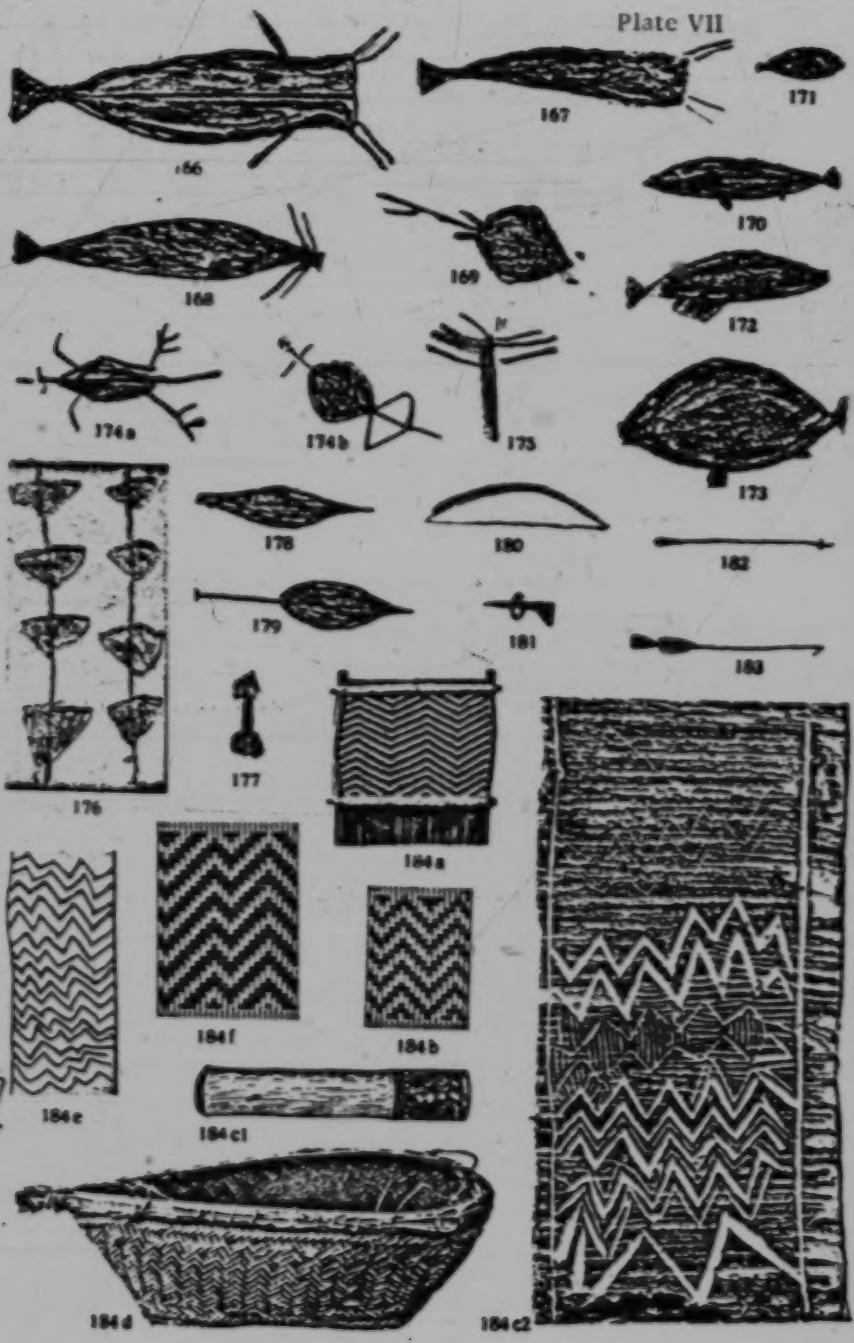
Plate VII



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[412]

[534]

Plate VIII

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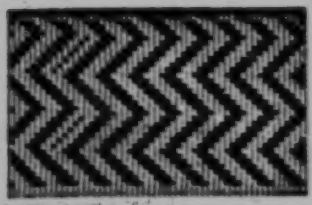
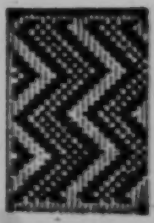


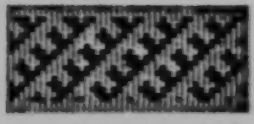
185b



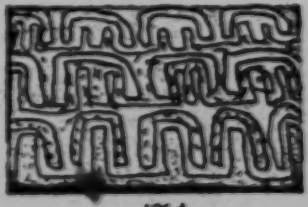
185c

185d

185a



186a



186d

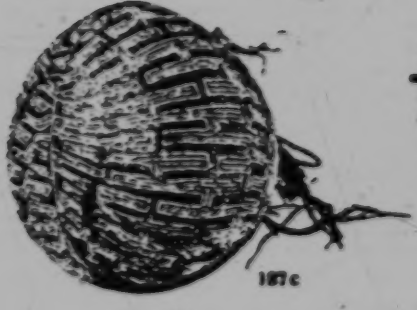
186b

186c

187a1

187a2

187b



187c

188a1

188a2

Plate IX

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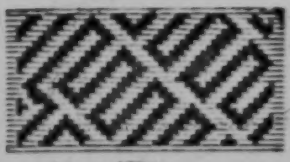
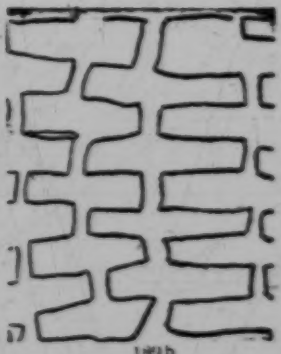
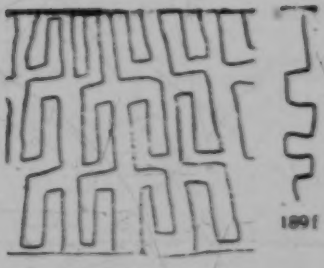


189a



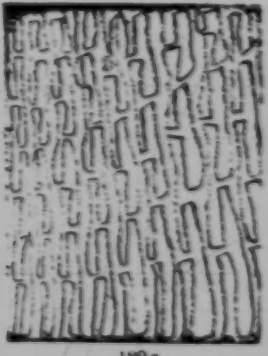
189b

189c

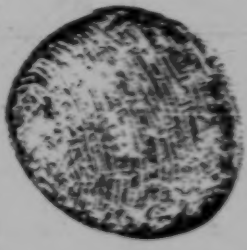


190b

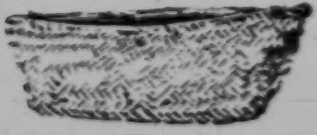
189f



189c



189d



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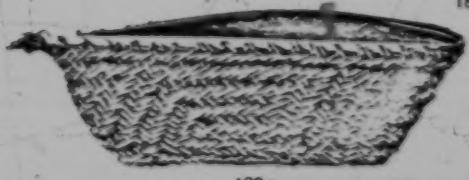

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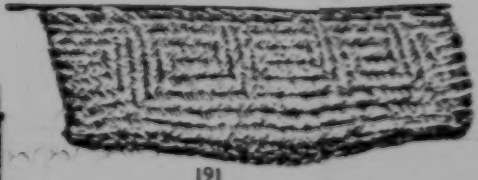
190d

190e

193



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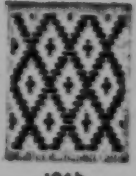
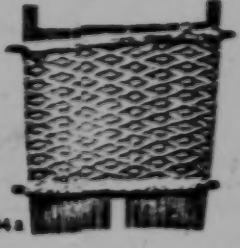


194b

192



194a

Plate X

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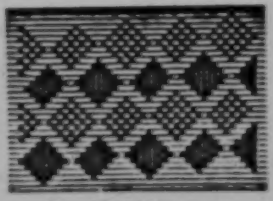
195 a1

195 a2



195 b

195 c

195 d1

195 d2

195 e1

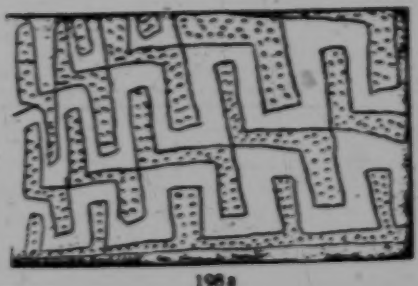
196 a1

196 a2

195 e2

197 a1

197 a2



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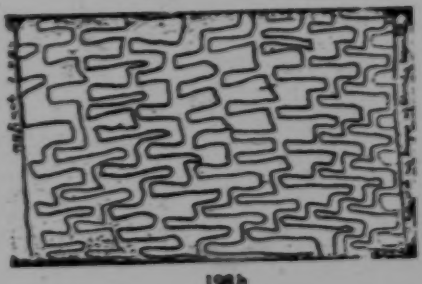

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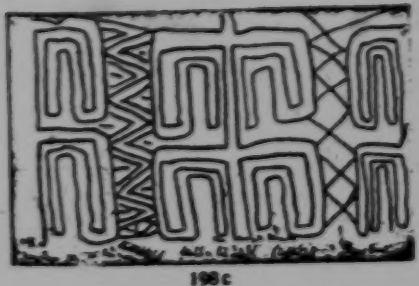

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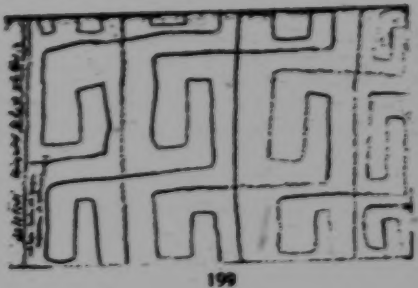

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Plate XI

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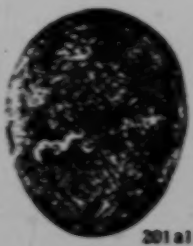
[534]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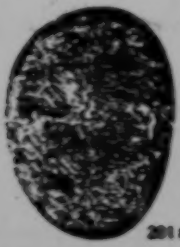
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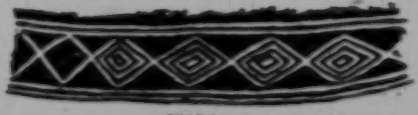
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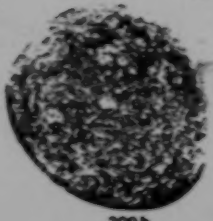
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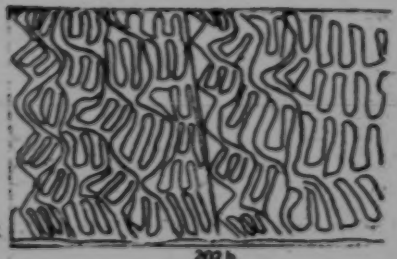
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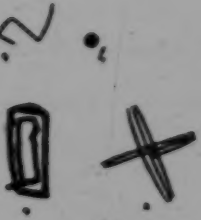
202 a

203 a

203 b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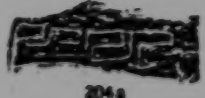
204 a

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213

/25 cont./

531/ 205 with outspread wings, not unlike the Austrian double eagle. It is further developed by hooks attached vertically to the side bars; see the drawing in Fig. 189c /see p. 55/ and the carving on the half-gourd in Fig. 189d /see p. 55/. It should be noted here that I received other names for this decoration in simple line execution without the counterpart of two corresponding continuous lines; the decoration in Fig. 189e /see p. 55/ was also called kădă

[415]

Fig. 206 a-d. Oil gourds, carved.

blĕhĕ, hădŏ, and tŏmă, the simple serrated pattern (Fig. 189f /see p. 55/; ŏlĭŏmaŭdĭ.

7. Serrated patterns ŏāŏă = gavião. Found plaited on baskets (Fig. 190a /see p. 55/), carved on gourds (see Fig. 204a /see p. 57/). The sketch reproduction which follows singly and with counterpart (Fig. 190b /see p. 55/), was also called dŭbŏtĕ. The basket pattern (Fig. 190c /see p. 55/) is similar; the basket patterns in Fig. 190 d and e /see p. 55/ are further developments.

8. The meander, also called ŏāŏă, is found plaited on baskets and fans (Fig. 191 /see p. 55/), carved on rattles (Plate VI /see p. 52/, Fig. 105). The sketch reproduction is given by the left pattern in Fig. 189c.

9. Small spirals. Basket patterns (Fig. 192 /see p. 55/).

10. Spirals standing on the tips. Comb pattern (Fig. 193 /see p. 55/).

11. Pattern of unknown meaning; found plaited on combs (Fig. 194a /see p. 55/), crotchet needles (Fig. 194b /see p. 55/), and bows.

/25 cont./

53/ 12. The pattern probably represents a snake. It is exemplified as a comb pattern (Fig. 195a /see p. 56/). On a crotchet needle (Fig. 195b /see p. 56/), it is present in two varieties, one of which designates the dorsal design, the other the ventral design, on the sucuriu /anaconda/ snake (leĭ). Developments of the decoration are the same pattern (Fig. 195c /see p. 56/and the two comb /26/ patterns of the Šavajé (Fig. 195 d and e /see p. 56/). Similar decorations are illustrated by Ehrenreich in his "Beiträge," namely, in Fig. 11a as a wasp's nest, in Fig. 11c as a caninanha snake. /Fig. 207 appears here./

13. Comb pattern of unknown meaning (Fig. 196 /see p. 56/).

14. Snake pattern (according to Ehrenreich, "Beiträge," Fig. 11d); represented as a comb decoration (Fig. 197 /see p. 56/).

15. There were delivered to me as plaiting patterns a few other sketches, the originals of which I never saw in plaiting. They all portray the tail of the coati (tšūšŏn-hālālŭ) (Fig. 198 a, b, and c /see p. 56/).

531 I must add here several patterns which may have arisen from the plaiting technique, but which the Indians did not designate for me as plaiting patterns. They are found as carved decorations and drawings.

16. dūlălĭdĭ (Fig. 199) /see p. 56/).

[534] 17. kŏdūnĭ = tartaruga /Chelonia/. Found on rattles (Fig. 200a /see p. 57/) and on half-gourds (Fig. 200b /see p. 57/).

18. kŏdūbōnăblōlōdĕ = river turtle. As a filled-in surface found on half-gourds (Fig. 201a /see p. 57/) and rattles, arranged in a row as rim patterns of a half-gourd (Fig. 201b$_{1,2}$ /see p. 57/). Further developed on the gourd rattle (Plate VI /see p. 52/, Fig. 105) and in the Šavajé comb (Fig. 201c /see p. 57/). /Figs. 208 and 209 appear here./

19. ālĭwă = pacu /Prochilodus/ fish. Square standing on the point (Fig. 198c /see p. 56/).

20. Gourd pattern of unknown meaning (Fig. 202a /see p. 57/), with which /Figs. 210-212 and 214 appear here/ the artist in question, as a result of the difficulty of the pattern and in

2 [see p. 60--Analyst]

[Text continues on p. 61]

/27 cont./
531 horizontal sectioning (Fig. 210a to c /see p. 60/), vertical sectioning (Fig. 211a and b /see p. 60/).

3. The half-gourds and whole gourds decorated by painting have a quite different character.

[4/15] Only one gourd ladle colored with paint is found (Fig. 212 /see p. 60/). It shows a black edge, simple zigzag line, and a cross in the middle.

/28/ All the others show poker work. Fig. 213 (Plate XI /see p. 57/) represents the first attempt at this by a small girl. The gourd ladles are very diversely decorated. The edge has a row of triangles (Fig. 214 /see p. 60/), or tree-like branched figures usually extend from it toward the center (Fig. 215 a to c /see p. 62/). /Fig. 221 appears here./ 2/4 The patterns in Fig. 216 a to c /see p. 62/ are arranged in horizontal strips, in Fig. 217 /see p. 62/ in vertical strips. In Fig. 218 a and b /see p. 62/ the whole surface is filled in with one pattern, in Fig. 219 /see p. 62/ with different patterns. Plaiting patterns are represented only in Figs. 216c and 219. Whole gourds are either decorated only on the upper part (Fig. 220 /see p. 62/), or in a central zone reaching around them (Fig. 221 a to c /see p. 64/; b and c with three parts), or only on two opposite sides (Fig. [4/15] 222 a and b /see p. 64/). The water-carrying vessel of the Šavajé (in Fig. 223 /see p. 64/) shows very crude poker work.

531 4. The artistic activity of the women is quite different
462 from this of the men. It is very rare and in part has been taken
[512] over from the Brazilians. The women do not use the patterns
[173] of the men. It must be said that the women stand far behind
/Figs. 222-224 appear here./ 2/4 the men artistically; for although they also plait and make pottery, they decorate their products only in the rarest cases. Homemade decorations are found on a mat, the apron of a clay doll, and on spinning whorls. The mat
531 [245] (Fig. 224 /see p. 64/) is patterned by plaiting in bundles of black-dyed fibers in the fashion illustrated. One sees immediately that on the right the upper pattern is the negative of the lower one. On the doll's apron (Plate II /see p. 48/, Fig. 26) the red and

2/4, 2/4 [see p. 64--Analyst]

[Text continues on p. 65]

/28 cont./

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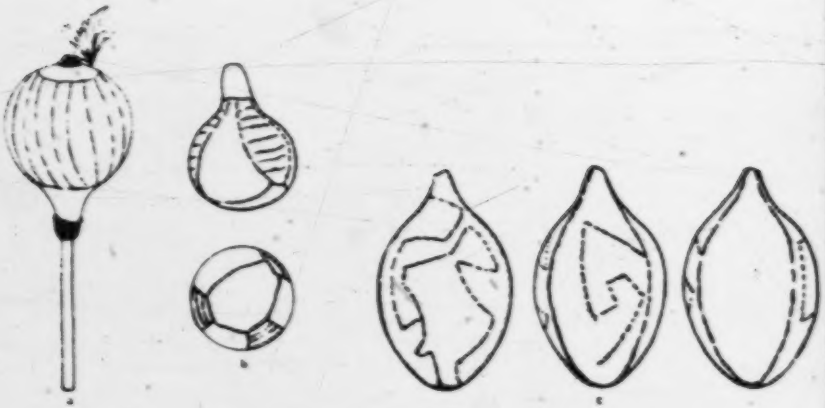


Fig. 221 a-c. Three whole gourds (b with bottom view, c unrolled).

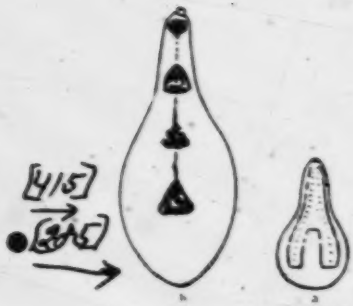


Fig. 222 a and b. Whole gourds.

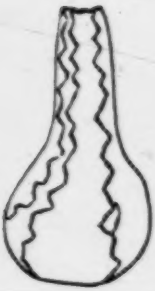


Fig. 223. Water vessel.

Fig. 224. Decorated mat.

/12 cont./

286 They most probably owe their mat to the civilized Brazilians.
197 Insofar as the latter use hammocks at all, they make them out of
[283] cotton. Now Pinto da Fonseca says (op. cit., p. 387) that the Karaya used cotton only for making fish nets and bow strings, but were unacquainted with the art of weaving. He himself made them a weaving apparatus and instructed the women in this skill.

[184] This would agree with the fact that still today the Yavahē of Bananal Island, among whom Pinto undertook his first civilizing attempts, are designated as the most skillful weavers. The uncommonly firm, taffeta-like, woven "rede" in the collection is supposed to be Yavahē work. A visit among them would definitively settle this interesting question.

293 Also to be mentioned here as a noteworthy elaborate piece
[285] belonging to the Karaya are the eyeshades (ȧodi) plaited out of
[824] uaguassú palm leaves, with which they protect themselves from the blinding reflected sunlight while walking over the sandbanks (Pl. VIII /see p. 110/, 10). They have not arrived at the construction of protective apparatus of the type of the Eskimo snow-goggles, but they prize European dark glasses.

[197] The adding on to the eyeshade to make a complete top-hat (taă) is probably to be traced back to European influence. There were two specimens of it in all.

Settlements, Houses, and Domestic Animals.

621
361 The Karaya do not live in small troops of two or three families, as the forest Indians of Amazonas and the rude hunting nomads of the coastal region do, but always in larger communities. Only the southernmost Karayahi are forced by the lack of means of subsistence to divide up somewhat more. In the vicinity of S. José during the dry season one continually meets small bands of eight to ten persons. The farther one comes downstream, the more populous their camps become. Some of them may number at least 150-200 inhabitants.

342 The Karayahi huts erected on the sandbanks usually consist of large
[824] buriti-fiber mats stretched over pole frames, standing about without any order, like gypsy tents (Pl. III /see p.105 /, 2).

/19 cont./

415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ũša) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [531] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47/). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110/, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uărŏ). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/20 cont./

285 less by decorativeness than by practicality, care in execution, and diversity of form.

[824] The leaves of the uaguassú and buriti palms serve them for making mats. The diagonally plaited leaf pinnae of the former provide, as was mentioned above, an important material for

415

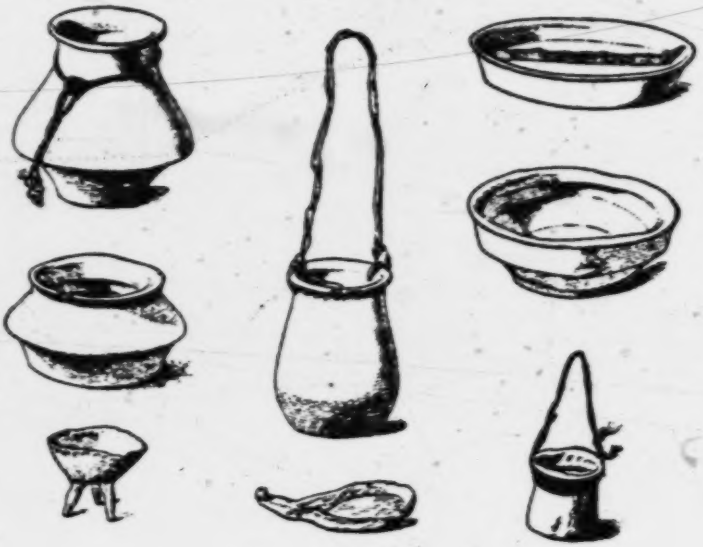


Fig. 5. Types of clay vessels (1/6).

[531]

Fig. 6. Gourd bowl with decorations.

285 house construction. These simple mats are also used for floor covering; because they are so easy to make, they are usually put together at the moment of need.

The true mats (esteiras), which are used as an underlayer while sleeping and as tent roofs, are made from the finely divided fan-leaves of the buriti palm. The tender fibers, split lengthwise, are always stored for use in braidlike plaited skeins.

/21/

[485] Long parallel bundles of them are held together by twisted threads running through them in pairs. A single, continuous weft string is drawn through the whole. Where the string bends at the edge of the mat for the next woof, there are alternating loops, by which the plaiting is hung up. The woofs are placed at intervals of about three centimeters. The dimensions of these uncommonly durable, soft, and flexible mats are often very considerable. The two specimens in the collection are fan-shaped, almost twice as wide on one end as on the other. The length of the plaited part of the larger one amounts to 196 centimeters, and an unplaited width of 58 centimeters is left over. The width measures 135 centimeters on top, 234 centimeters on the bottom.

If a Karaya must remain standing for some time on the scorching hot sand of the praias, he protects the soles of his feet with a small mat of similar execution placed under them. The corresponding piece in the collection is plaited with black embira bast in a complementary pattern (Pl. VIII /see p.110 /, 13).

[824] For basket plaiting, besides the palms named, the smaller Mauritia species, carandasinha, split taquara cane, flexible cipos, as well as the so-called arimbamba, various species of vines, split maranta stalks, etc. are also used.

[482] 1. For transporting larger loads huge carrying-baskets (behåra) are made by simply plaiting two uaguassú leaves together. They are laid parallel to each other so that there is an interval of 30-40 centimeters between the ribs. The leaf pinnae, turned toward one another make up the back wall of the basket in diagonal crossing; those lying toward the outside, knotted one under the other on each side, make up the side parts. The bottom is formed by tying together their lower ends. The length of such a basket, supplied with strong carrying cords, can amount to three meters (1).

1. Concerning a quite similar utensil on the Congo, cf. Smithson. Reports, 1877, p. 287, with illustration.

[482] 2. The same palm provides the material for the round carrying-baskets (rorã). The edge consists of the middle rib split

/21 cont./

285 lengthwise. The sides and the double bottom are formed by the leaf pinnae crossing twill-like (Pl. VIII /see p. 110/, 17).

3. Rucksack-like bags with cords to hang them up (mansi) are made out of buriti leaf-fibers. Black waimbē strips are plaited in longitudinally (Pl. VIII, 15).

4. The elastic, bottle-like baskets of buriti leaf-strips in twill plaiting (moti) present a peculiar shape. In the smaller specimen the expansibility is increased by tying a row of new leaf-strips below the neck, which are knotted to each other above the base strips (Pl. VIII, 9 and 11).

[415] 5. For the storing of feather ornaments and the like, there are the double baskets of uaguassũ pinnae in an elliptical shape. They consist of two completely equal halves, one of which is pushed over the other as a cover (uarabehã). The leaf strips, each covering half of the other, are sewed together over an elliptically curved palm-wood edging as a rim. A longitudinal stick gives the bottom solidity and is connected with the other half by a string (Pl. VIII, 6).

6. Boat-shaped hanging baskets (lala) of carandasinha leaves. In the more complete specimens the edge formed by a split leaf-stalk is covered with black jangada bast and provided with a similar hanging-cord. The plaiting shows a rectangular [531] mirror-pattern, in which a cross decoration is drawn with red lacquer (Pl. VIII, 6).

[415] 7. A large, rectangular bag with carrying band serves for storing tobacco. Two pieces of palm leaf are fastened together with a middle rib to make one long side of the bag. Their pinnae are interwoven and with their knotted ends form the opposite long side (Pl. VIII, 12).

8. The small tobacco pouches of the men, made out of carandasinha, are very nice. A continuous piece provides the front and back sides, bottom, and cover-flap. The side parts are sewed in separately with a strip running over the bottom. The entire plaiting is horizontally running twill.

9. Small baskets of split cane with a rectangular bottom, but round opening, in three-splint twill plaiting. The sides show

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

10. Round shallow baskets (uăriri) made of pliable vines, [415] whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110/, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

283 The textile industry of the Karaya is essentially still plaited [824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost [286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ă-θondăă) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palmwood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking [532] it on the hip in a turning motion. One of the clay whorls here is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/48 cont./

172 present petroglyphs inasmuch as the rock drawings are completely lacking precisely at the cataracts of the Araguaia; rather, Martirios Island lies in an absolutely clear and quiet stretch. Nevertheless, it is a most important place for the Karaya. It [13] forms the northern boundary of their territory and it is here that [48] the hordes of the Kayapo hostile to them frequently come to the river. Many a battle may have taken place in this region between the two nations.

The interpretation of the rock sculptures as memorials or border markers, to which perhaps family insignia of prominent leaders have been added, seems to be the most acceptable according to the prevailing conditions. /The remainder of p. 48 and pp. 49-77 are not translated./

/78/

Explanation of the Plates [1]

192 291 302 Pl. I. Karaya. Men and Women (of the fourth village of the Šambioa).

[296] [411] [301] 1. Warriors. The man on the left /sic/ with parted hair, the tobacco pipe (Fig. 4 /see p. 28/) in his mouth, holding his weapons in his hand. The one on the right /sic/ shows the hair put in a braid with the feather decoration u̯šiktamaru (see p. 16) and the national wrapping of the foreskin (see p. 17).

2. Woman and girl with the bast aprons, whose front end is drawn to the rear since both individuals have just got up from [285] the ground (see p. 17). One of the large buriti-fiber mats mentioned on pp. 38 and 39 forms the background for both groups.

Pl. II. Karaya. Men (of the fourth of the village of the Šambioa).

[301] [304] 1 a and b. Portrait of a young Šambioa man with ear sticks and wooden lip-plug, widely parted hair, and clearly recognizable tribal tattooing on the cheeks.

[1] [Plates appear on pp. 103-115--Analyst]

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415
285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag (1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya. Feather Decorations

237
292
301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

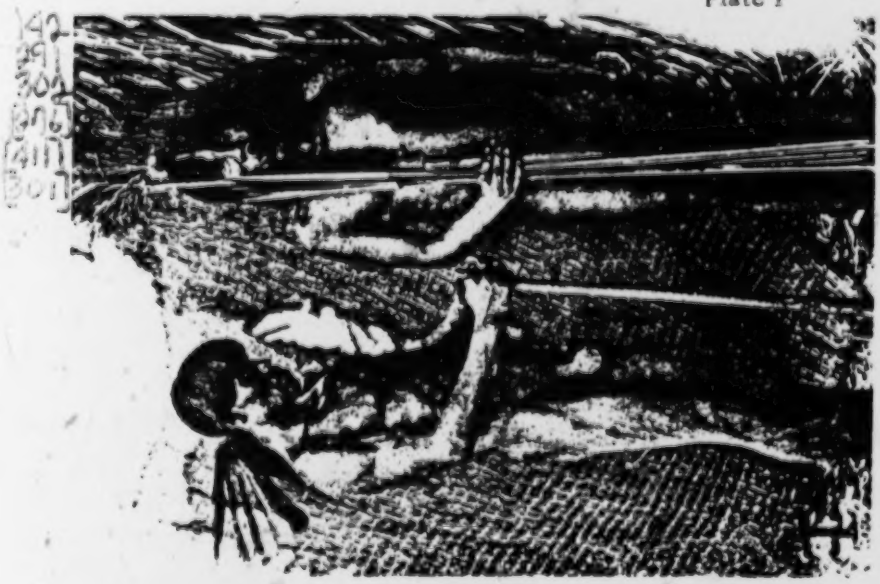
7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

4 Ehrenreich--103 E-5 (1888) 1891 SP9 Caraja SP9

Plate I



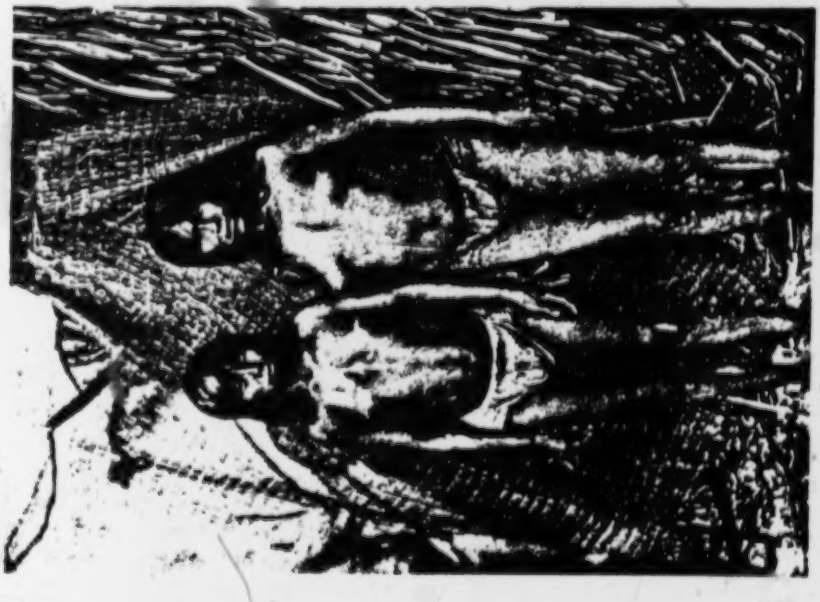


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Plate VIII

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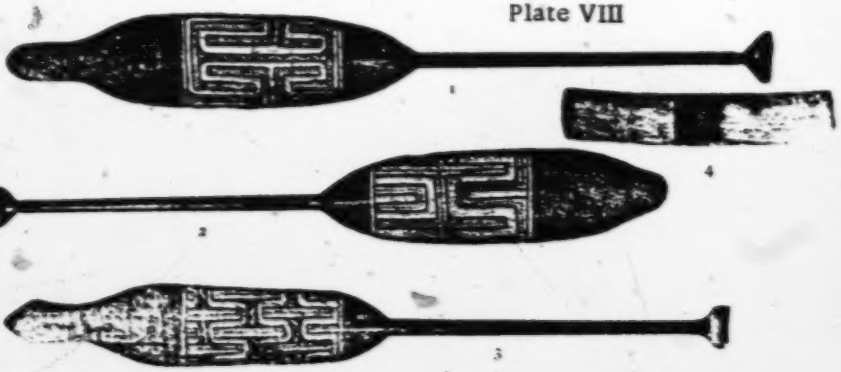
[412]



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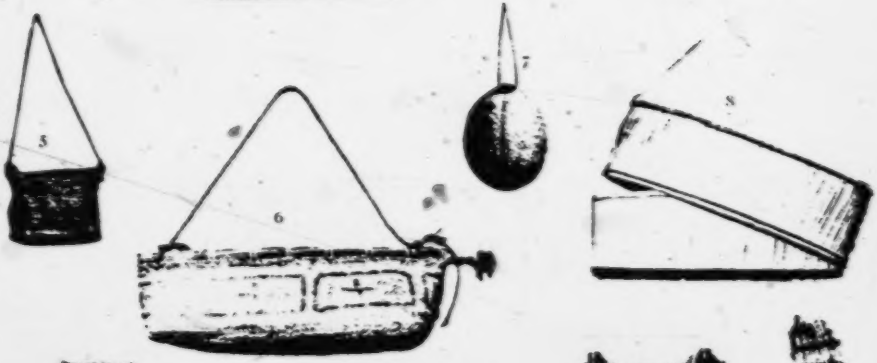

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5: Krause--15 E-5 (1908) 1911 SP9 Caraja SP9

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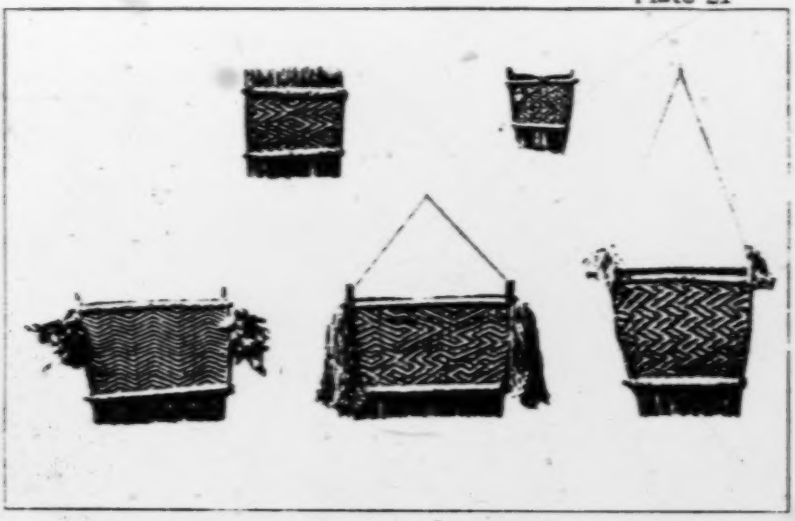
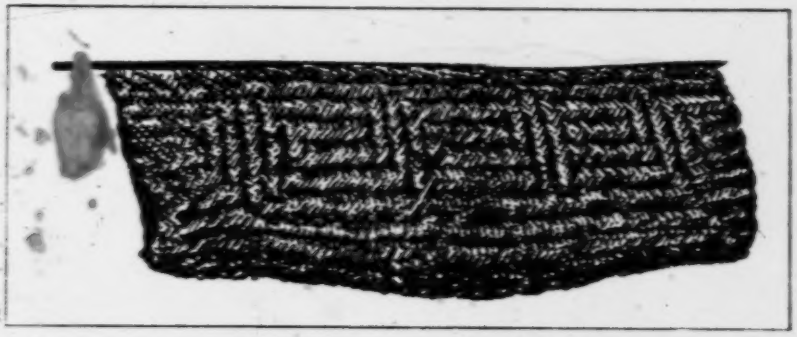
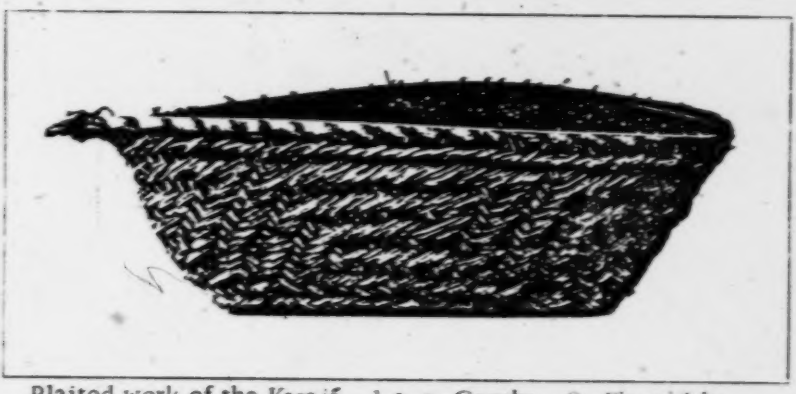






Plaited work of the Karajá: 1 a-e: Combs. 2. Fly whisk.
3. Oblong basket.

/Pl. 21 faces p. 84./

293
[285]

Ill. 33.
Eye-shade made of palm leaves.

Ill. 34.
Manner of wearing the eye-shade. Drawn from a photograph.

293
285

Ill. 35.
Open cylindrical hat:
a) from the side;
b) from below.

Ill. 36.
Ring-shaped eye-shade: a) from above; b) from the side.

/207 cont./

291 The bands are worn in the following manner: one end is held against the small of the back, then the band is wound around the body and the long end is twisted with the short end: in this way the belt is secured. The long end is drawn between the legs and twisted into a roll and is then drawn in its full width from below through the belt in front and falls down over it in front. This end is now worn either hanging down to the knee or to the ground, or else it is again drawn between the legs, this time, however, in its full width, and is pulled up in back, a procedure which is used particularly when the women wish to sit down (Pl. 12, Ill. 4; Pl. 16; 17; 42).

292 Besides this clothing worn constantly, there are a few articles of clothing worn only temporarily for special purposes. These are the following:

293 The eye-shade (õ(õ)dĭ, õdjĭ). It is worn only by the male sex. [287] The original form of this protection is probably to be seen in the bast band (Ill. 32) which the Indians sometimes wrapped around their hair (in cases of death, in sickness). The true eye-shade [824] consists of an oaguassu /babassu/ palm leaf, the pinnae of which are plaited together. In the simplest form, the ends of these 292 pinnae jut out free at the top (Ills. 33 and 34). This eye-shade 293 has passed through a development up to the complete hat: the 285 upper pinnae ends are likewise plaited, and to be sure, into a cylinder open at the top (Ill. 35). Among the Šambioá, Ehrenreich observed such a cylindrical hat (taă), which was already /208/ closed at the top by plaiting (Berlin 1904). This final form was not represented among the Karajá; on the other hand, they had two other forms: first, a ring-shaped, wide-brimmed eye-shade plaited out of bast, with a stiff brim and a chin cord (Ill. 36), and then regular hats of plaited bast strips which are sewed together spirally (Pl. 43, Ill. 3). The method of plaiting these [1047] strips is purely Indian, but the shape of the hats probably goes back to Brazilian influence, as the name (šăpẽo, Braz. chapeo) 292 shows. These eye-shades and hats are worn as a protection from 293 the sun and only by married men; I only rarely saw any, however.

5. Krause- 139 E-5 (1908) 1911 SP9 Caraja SP9

*301
*337

2. Hindhead wheel.

1. Manner of wearing the hindhead wheel.

3. Hindhead wheel.

4. Plaited disk for the hindhead wheel.

5. Wooden disk for the hindhead wheel.

/243 cont./

241 With the ripening of the foodstuff, the harvest begins. It is not gathered all at once, but rather every two or three days the foodstuffs required for this period are brought in. There are seldom larger supplies on hand in the village. This custom is a great [509] obstacle for a longer stay in the villages, for the Indians /244/ do not leave the villages during the stay of strangers (1), but use up

1. Fonseca already observed this custom in 1773. The Karajá had but little food, because the Chavánte had plundered their plantings and the Karajá therefore did not dare go to their plantings. Nor did they dare go hunting or fishing in Fonseca's presence, nor set out for their plantings with Fonseca's soldiers for fear that he might enter their villages in their absence, which they had refused him up to that time. Rev. trim. 8, p. 385.

their supplies, so that after two days there is nothing more on hand, and the stranger must either donate food or go along to the planting or else depart.

241 Harvesting is generally done by the women. The harvest is 285 packed into large back-baskets (bẽhũlẽ), which are plaited out of 482 two palm fronds in such a way that the ribs form the two longi- [462] tudinal poles, and the same sides of the fronds, firmly plaited together, form the bottom, while the other sides, plaited by themselves, make the lattice-like edge (Plate 57, Ill. 1; the back-basket is 116 centimeters long, 34 centimeters wide, and 17 centimeters high). Sometimes the lower edge of the back-baskets is likewise firmly plaited (Plate 57, Ill. 2). The back-basket is worn on two shoulder bands and a forehead band of strong bast. It projects very high above the head, and under the heavy burden people walk with the upper part of the body bent far forward and the knees bent, usually leaning on a staff (Plate 15, Ill. 3). The contents are secured with wide bast bands which are laced across the load from edge to edge.

/271 cont./

411 The club (gŏhŏrdĕ) is the true war weapon of the Indians. The Karajá do not undertake a boat trip without having the club in the boat, along with arrows and bows, and on land journeys it is usually their sole companion. Even in the villages one sees the Indians, if they are armed at all, walking around with clubs.

The clubs are made of heavy wood (wŏăĭūŏ). They are round, become thicker toward the striking end, and terminate in a pointed convexity with a sharp edge. The handle end terminates in a knob which is separated from the club by a thicker intermediate piece with two or three deep grooves. In Ehrenreich, the number of grooves varies between one deep one and four or five shallow grooves, while his Šambioá clubs show three grooves throughout. The type of clubs (and oar handles) which Ehrenreich brought back from the Šambioá, on which the intermediate piece is divided by a long, thin, smooth piece with wide, thick pieces projecting over it at both ends and each bearing a groove (3979 and elsewhere), does not occur among the Karajá.

The upper half of the club (from the striking end) is provided with lengthwise grooves. I did not see any smooth clubs [412] such as Ehrenreich brought back. This lengthwise grooving is [237] made with the tooth of a rodent (cutia: haûlĭ; according to Ehrenreich, also agouti or capybara) fastened to a wooden stick (Ill. 122). This grooving instrument, called haûlĭdjŭ (= cutia tooth), is therefore not used to make arrows, as Ehrenreich assumed.

Occasionally there have remained standing in the lengthwise [531] grooving two diametrally placed smooth stripes about one centimeter wide, which, for the entire length, are decorated with incised decorations (Ill. 123).

411 Only rarely does one find clubs that bear a patterned plaiting 285 of yellow taquara cane and black embira around them (Ill. 124).

This plaiting is always present in the small club-sticks, which I never saw in use and which Königswald designates as dance clubs. They either have the shape of the clubs, without, however, having a special handle, or they end in a wide blade and have an offset handle (Pl. 56, Ill. 3 a-c). The first type is

/271 cont./

411 285 approximately 70 centimeters long, the second approximately 50 centimeters long.

Ehrenreich speaks of a second type of club: flat, shovel-like clubs that have a four-sided, prismatic blade with sharp edges and a lancet-shaped point. The handle is plaited all around, and at both ends of the plaiting cotton tassels hang down ("Beiträge," Pl. VI, Ill. 11). He obtained two such clubs from the Šambioá (Berlin 3980), whereas he saw a cruder form among the Karajá. The question is whether this club form belonged to the Karajá originally. [171] For I came across such forms neither among the Karajá nor among the Šavajé, but certainly among the Kayapó, /272/ among whom broad cutting-clubs seem to be indigenous. It may be that the Šambioá took over this form from the Kayapó. Only a small child's club of the Karajá (Ill. 125) shows a similar type (1),

1. Cf. also, however, the club stick above (Pl. 56, Ill. 3c).

but it comes from the village on the Tapirapé mouth, so that here, too, it is not certain whether an old, now extinct club form has been preserved in this child's toy or whether it is not more likely that there is influence from the Tapirapé or the Kayapó.

411 The lances (dõnõ̌li; Ill. 126) play a minor role. They are a weapon peculiar to the Karajá. Today they are probably used only as a display weapon for festivities, visits, etc. [224] [825] In former times they were put to use in hunting for jaguars: the bunches of feathers on the tip were supposed to make the animal fearful and uncertain, so that the Indian, at the most auspicious moment, /Ills. 123-126 appear here/ was able to deliver the death blow (according to the statements of the Indians). I never heard that they were ever used in war.

[824] The shaft consists of heavy palm wood (aruera); it is almost always 240-260 centimeters long and about three centimeters thick; only two specimens of my collection are a little over 200 centimeters long.

/272 cont./

411 [237] [284] The point is formed by a sharpened thigh bone of the jaguar; /Pl. 56 appears here/ /273/ it is about 20 centimeters long. Where it is mounted on the shaft, the latter is wound for about ten centimeters with red cotton string, from the upper circuits of which long tassels of arara feathers hang down. To

Ill. 123. Club.

Ill. 124. Club with plaiting around the handle end.

Ill. 125. Child's club. Karajá.

Ill. 126. Lance.

411 [185] [531] this winding is joined below a patterned plaiting which consists of yellow longitudinal strips of taquara interwoven crosswise all around with strips of embira. The plaiting is 50-80 centimeters long; its ornaments are the common plaited ornaments (1).

[113] 1. See my article, "Die Kunst der Karajá-Indianer /The Art of the Karajá Indians/," Bässler Archiv, Vol. II, No. 1, 1911.

[Text continues on p. 195]

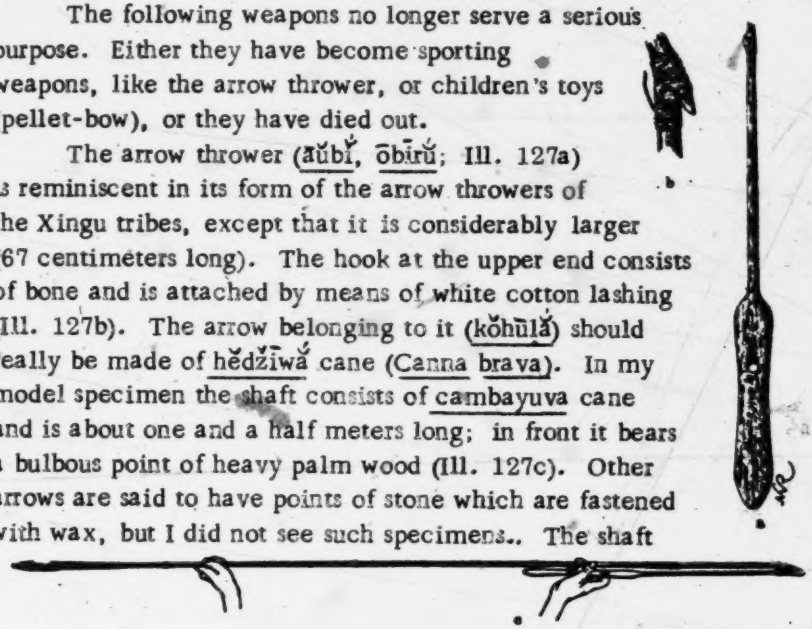
/273 cont./

411 [531] [285] Ehrenreich also says that this plaiting is decorated above and below with small feather wreaths; this is not the case among my specimens.

According to statements by the Indians, in olden times their spears did not have bone points, but rather ran out in front into the pointed shafts; otherwise they were equipped like the spears of today.

[178] The following weapons no longer serve a serious purpose. Either they have become sporting weapons, like the arrow thrower, or children's toys (pellet-bow), or they have died out.

The arrow thrower (ăŭbĭ, ōbĭrŭ; Ill. 127a) is reminiscent in its form of the arrow throwers of the Xingu tribes, except that it is considerably larger (67 centimeters long). The hook at the upper end consists of bone and is attached by means of white cotton lashing (Ill. 127b). The arrow belonging to it (kŏhūlă) should [824] really be made of hĕdžĭwă cane (Canna brava). In my model specimen the shaft consists of cambayuva cane and is about one and a half meters long; in front it bears a bulbous point of heavy palm wood (Ill. 127c). Other arrows are said to have points of stone which are fastened with wax, but I did not see such specimens.. The shaft



Ill. 127 a-c.
a) Arrow thrower, b) detail of the hook, c) handling the arrow-thrower.

is unfeathered; it has no notch. Ehrenreich's arrows of ubă cane, on the other hand, have at the end a cut-out section that contains the notch hole. The specimen of throwing stick and arrow reproduced here was made by the Indians at my request.

The manner of handling it is shown in Ill. 127c. The thrower is held in the right hand; the arrow, with the rear, hollow end hooked into the peg, is laid on the board and grasped here with the right hand as follows: the thumb lies on the right edge of the /274/ throwing board, the second finger is stuck into the hole of the handle, the third finger reaches from the left edge over the arrow, the fourth extends from the left edge under the arrow, in other

Plate 57

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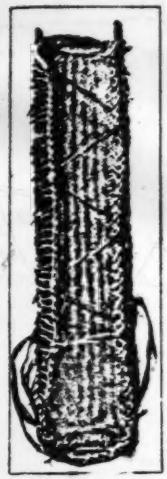
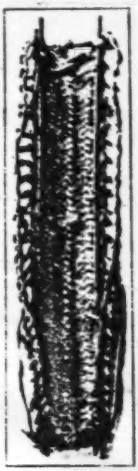


1. Back basket.

3. Round carrying-basket with forehead band.



2. Back basket.

12.

4. Carrying bag.

5. Carrying sack.

6. Carrying sack.

13.

12 and 13. Oblong basket plaited out of a leaf pinna.

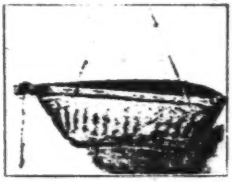
8.

10.

9.

11.

8-11. Baskets with square bottoms and round openings.



7. Pointed-oval basket.

14. Basket-bowl, both plaited out of two pinnae each.

15. Basket,

16. Two-piece basket, opened.

17. Two-piece basket, closed.

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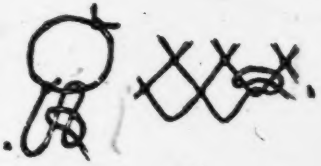
Ill. 135.
Bunch of buriti fibers.



Ill. 136 a, b.
Net knots.

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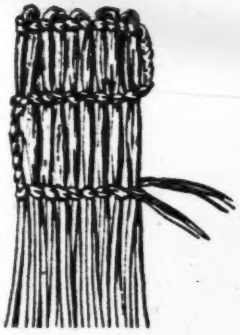
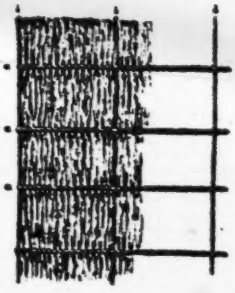


Ill. 137.
Sample of sleeping-mat plaiting.



Ill. 138.
Schema of the sleeping mat
a) weft,
b) stiffening cords.

/288 cont./

286 is knotted in such a way that the knots come in the center of the length of the mesh. The meshes of the second and subsequent rows are hooked into those of the preceding one and knotted on their lower end. The method of the knot formation is shown in Ill. 136 a, b.

285 For knotting the large sleeping and sitting mats, untwisted
284 buriti bast-fibers are used. These are laid side by side in bunches and these bunches are wound alternately with two twisted bast-fiber strings, so that a continuous weft runs from side to side. On the edge the two strings are twisted together, led along the edge for about three and a half centimeters, and then again plaited through the bunches. Thus, one /Plate 58 appears here/ /289/ weft runs through the whole mat. (See the sample plaiting, Ill. 137 see p. 217/.) At greater intervals, every 10-20 centimeters, a twisted bast string runs between the bunches and parallel to them, in order to give the mat more firmness (b in Ill. 138). The weft does not start at the end of the mat and is not led through to the other end; rather, on both of the narrow sides the ends of
285 the bunches remain free as fringe. Such mats in large dimensions are used to make the protective walls and protective roofs, as well as sleeping and sitting mats. Smaller mats are carried by pregnant women; they are put around the lower body and held together in front with the hands. I never saw small mats patterned with black embira threads as an underlayer for the feet during the continuous standing on the hot sandbanks, such as Ehrenreich describes (Berlin 3907; "Beiträge," p. 21). I obtained a patterned sleeping mat, however, the design of which was made by plaiting in black-colored bast strips (Ill. 22).

Small carrying-sacks (masi) are made in the same way as these mats; the bottoms of these are sometimes plaited cross-shaped (Pl. 57, Ills. 5, 6). The edge is reinforced; the carrying-band likewise consists of buriti bast-fibers.

28
462 The division of labor in ropemaking and knotting is such that the making of the fiber material is usually incumbent on the women, whereas the twisting of the cords is practiced by men and women, but is usually done only as needed. The knotting of the

[TEXT Continues on p. 220]

Plate 58

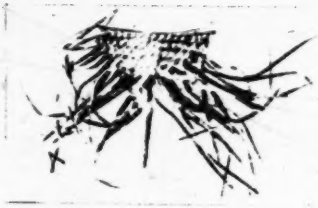
1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.

3 a-c. Feather gourd-vessels.

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5. Sample of basket plaiting.



8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

11. Funerary urn.

10. Monkey-skull rattles.

9. Bamboo trumpet.

28
462 /289 cont./
nets is a task for the men, that of the mats a task for the women.
285 Usually several women work together on a mat; it is not difficult work, but the hard pulling and constant twisting of the weft threads (they are twisted only when they are plaited through) affects the fingers so much that deep, calloused ridges run across
[963] the finger tips of the plaiters. Apparently there are women in the villages who provide the entire village with mats; at least large supplies of them were found in certain houses, and to buy them I was sent into specific huts where mats were made.

[824] For the plaiting which is done by the men, strips of buriti
[962] bast and the leaf pinnae of the oaguassu palm are used. The
294 strips of buriti bast are used only in the making of hats. Appar-
[177] ently the method of making hats is copied from the neighboring Brazilians. At least the shape is the same; but whether all the types of plaited strips which are sewed together spirally into a hat correspond to Brazilian designs, or whether there are innovations here, I do not know. The most common design, consisting of four-part strips with a notched edge, seems to be Brazilian, the other two, the eleven-part strip with a smooth edge and the nine-part strip with a smooth, double edge, may be original forms in view of the plaiting skill of the Indians (Ill. 139 a-c). These strips are sewed together with fine bast threads and a bone needle four centimeters long (Ill. 140).

285 For all other plaiting the leaf pinnae of the oaguassu palm are used. The material for this is stored in the houses in large /290/ quantities, mostly lying on the floor under mats; in Schischá it also lay on special forked racks on the long sides and in the roundings of the houses.

In the same way as for the house covering, two oaguassu fronds are laid with the ribs one on top of the other in the making of walls, fans, and eye shades, except that in this case the individual pinnae /Ills. 139 and 140 appear here/ are then plaited together. See the beginning of a piece of plaiting in Ill. 5 on Plate 58 /see p. 219/.

/290 cont./

285 The baskets show great variety. The individual types are similar to those described by Max Schmidt, so I can limit myself

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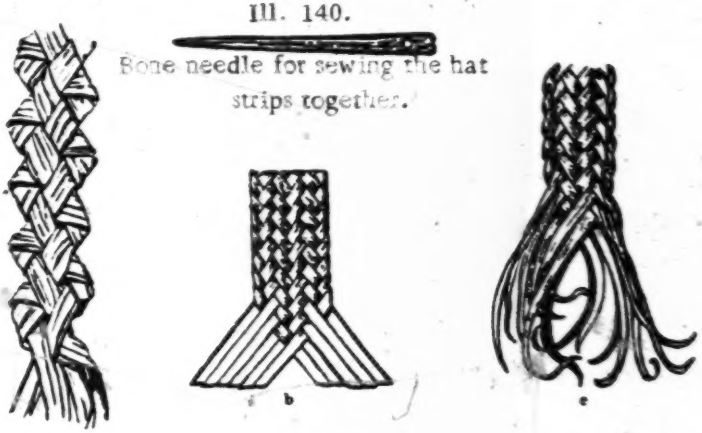
Ill. 140.

Bone needle for sewing the hat strips together.



Ill. 139 a-c.

Hat-plaiting strips: a) four-part, b) eleven-part, c) nine-part.

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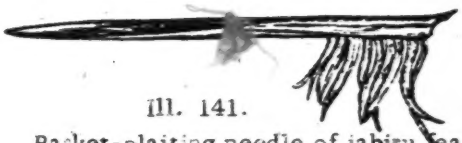
[237]



Ill. 141.

Basket-plaiting needle of jabiru feather quill.

to very brief descriptions.

In the case of large round baskets (wälïlï, Ehrenreich rorä; Pl. 57, Ill. 3) with a forehead carrying-strap, which are used to transport manioc, the edge consists of the split palm-rib. The pinnae are interwoven and provide a meander-type design. The bottom is reinforced by being interwoven with a second layer of individual pinnae which are cut to the specific length [237] with piranha teeth. A thick jabiru feather quill 16.5 centimeters

/290 cont./

285 (237) long and pointed at one end serves to lift the plaiting strips of the first layer and to push the pinnae of the second layer under them. This feather-quill plaiting-needle is called wãlĭsĭlūdĕsonă (Ill. 141).

Back-baskets (bĕhūlĕ) consist of two caguassu fronds, the ribs of which form the two longitudinal stiffneners. The inner halves of the pinnae are plaited crosswise for the bottom, the outer pinnae are made into the openwork edge /291/ by twisting several pinnae together to form a support and the ends of these supports are joined together to form a longitudinal edge. In one specimen the lower edge is likewise tightly plaited (Pl. 57, Ills. 1 and 2).

In the case of pointed-oval (lãlă; Pl. 57, Ill. 7) and canoe-shaped baskets (dãlĭdŭn) with a broad bottom, which become narrow at the top, the edge is formed by two palm-leaf ribs placed one on top of the other, while the sides and the bottom are made with the pinnae plaited in a design; the bottom is double. Sometimes the upper edge is decorated with a wide strip of black embira sewed on it.

Small baskets with square bottoms and a round opening (mĕdĭ; Pl. 57, Ills. 8-11) usually have patterned walls, the designs of which are sometimes accentuated by black painting. Such baskets are used by small girls for storing cotton, crochet needles, crochet work, threads, etc. In the same manner, such little baskets are also plaited out of split cane. On these four black cotton strings which are drawn all around the basket serve as carrying-band.

Baskets and bags made out of one palm-leaf pinna. Oblong baskets (lōŭlĕ) are plaited diagonally only halfway, while the other half is formed by the strong under parts of the pinna, which are bent outward from the stems projecting into the interior of the basket (Pl. 57, Ills. 12 and 13).

The rib bent all the way around forms the edge of the oblong, sack-like carrying bags (lōlŭ; Pl. 57, Ill. 4), while the walls are formed by the pinna plaited in the center of the wall, the ends of

/291 cont./

●285 which also make the handle. On either side of the center plaiting a palm leaf is drawn through the pinna lengthwise to close up the walls.

Ehrenreich brought back a similar carrying-bag (Berlin 3886), but here the rib forms only the one longitudinal side, while the pinnae are plaited together on the second longitudinal side. This bag of Ehrenreich's corresponds to the bag that I brought back from the Savajé (see Savajé /see p.327 /).

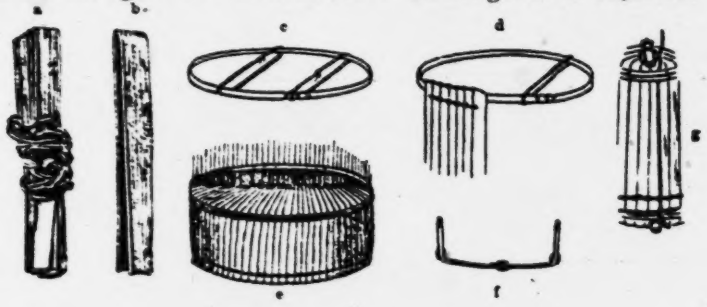
Baskets plaited out of two pinnae correspond to the one-pinna oblong baskets; among them the two stems project from the bottom into the interior of the baskets near the narrow sides (Pl. 57, Ills. 14 and 15).

Two kinds are made differently from all these baskets: the double baskets and the sieve-baskets.

The oblong double-baskets [wrãbẽ(h)ĩ], in which the Indians, men as well as women, store their smaller, personal belongings, consist of two similarly worked baskets, one of which is somewhat larger and forms the lid. As material the pinnae of the oaguassu palm are used; they are cut to a certain length (40-45 centimeters long, 2-2 1/2 centimeters wide), folded together lengthwise, then bent in half (Ill. 142b) and, with many laid on top of one another and tied together, are stored in this fashion in large supplies (Ill. 142a). Usually in this case the bent corners opposite the rib edges have already been cut off diagonally /292/ in order to avoid great bulk with putting them on top of one another. From these leaves the baskets are now made in the following manner: A split cane rod is tied together in such a way that it forms an oval corresponding to the size of the basket; by means of two or three light temporary bast bindings the oval shape is preserved until the completion of the basket (Ill. 142c). Now the leaf strips are hung over this oval in such a way that they cover one another about halfway, whereby the rib edges come to lie on top (Ill. 142d). With a needle and a cotton thread they are sewed together directly under the rod. Then a second oval, almost as large, is made and pushed about two-thirds of the way up into this oval leaf cylinder. Now a third, /Ill. 142 appears here/

/292 cont./

285 slightly larger oval is made and, on the outside, is pushed over the place under which the second oval rests. Both are then sewed together through the leaves. The projecting ends of the pinnae, one by one, are bent inward over the inner oval toward the center and shortened sufficiently so that they overlap there one to two centimeters (Ill. 142c /sic/). These ends are then sewed together. Now two split cane rods are taken up, one of which is stuck through the wall under the second and third oval, pulled through under the bottom, and pushed out again on the other side. Its length is so adjusted



Ill. 142 a-g.

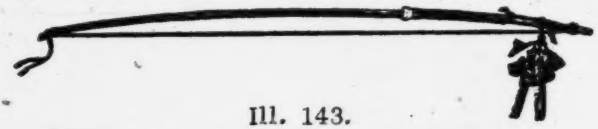
Manufacture of the oval two-piece basket.
a) Packing of the plaiting strips. b) Individual plaiting strip. c) Inner oval. d) Sewing the strips to the oval. e) Bending the strips to form the bottom. f) Cross-section. g) String closing.

that it projects about one-half centimeter on either side. The second rod is laid in the same direction on the outside of the bottom and then sewed to the first rod (Pl. 57, Ill. 17; Ill. 142f). By this means the bottom is given a firm stiffening. The other half of the basket, which serves as the lid, is made in exactly the same way; it has somewhat larger dimensions, so that it can be fitted over the bottom half. The closure of these baskets is peculiar. There is fastened to the bottom rods of the lower half a cotton thread which leads up along the edge

/292 cont./

285 of the lid-half, is pulled through the outer oval of this half from below upward, forms a large carrying /293/ band over the lid, and on the other side leads down to the bottom rods in the same manner. If one wishes to open the basket, the lid-half slides up on the thread (Pl. 57, Ill. 16). At the same time, however, the thread also serves for closure during transport: on either side one makes a loop which is put over the ends of the rod of the lid-half and pulled tight (Ill. 142g).

Sieves and sieve-baskets are made entirely differently (wälilisi; Pl. 55, Ills. 2 and 3). They are made out of shavings of flexible creepers (according to Ehrenreich, arimbamba). The shavings run radially and are interwoven concentrically with similar switches (two each). On the bottom they cross in four groups. In Ehrenreich's specimens the plaiting is in part so tight (Berlin 3898) that the utensil is useless as a sieve. Such tight



Ill. 143.
Bow for picking apart the cotton.

baskets serve as containers for raw cotton in spinning.

Rod-sieves consist of fine rods placed parallel, which are bound together at considerable intervals with two strings (Pl. 55, Ill. 1).

I did not see among the Karajá the other kinds of baskets and bags mentioned by Ehrenreich: small palm-leaf baskets with rectangular bottom, square baskets, small bags with flap lids made of carandasinha palm fiber, bottle-shaped flexible baskets (moti), hanging baskets (Berlin 3879), and lid-baskets (Berlin 3900) made of flexible cipo plaiting.

283 I. Just as varied and skillful are the treatment and the 462 utilization of cotton, which are incumbent on the women. Cotton 248 is grown in the plantings; tending it is the duty of the woman. The harvested cotton is stored in baskets. Before it is spun, it is

Plate 61

252

1. Grill of the Savajé.

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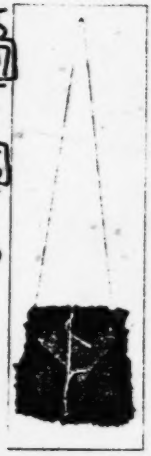
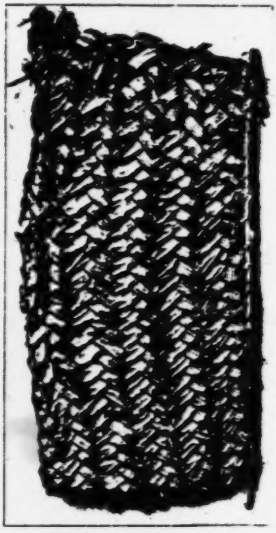
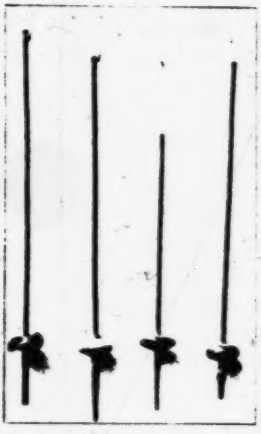


2. Tobacco pouch of monkey skin.



3. Carrying sack, plaited out of a palm frond.



a b c d

5. Spindles.
a Wax, b unfired, c and d fired clay.

283

4. Bow for picking cotton apart.

/362/

411 The arrow thrower (hāðbĭ) was relatively common. Whereas in the 22 villages of the Karajá I did not see any, but merely acquired a model, I found three specimens in this one small Šavajé village (Ill. 198). The implement is still used for fishing, bird hunting, and as a weapon for sport. One can execute high, horizontal, and low shots with it. The handle, 36-40 centimeters long, 3.5-6.5 centimeters wide, is edged and curved and has a small button at the lower end. The hole for the index finger is quite large and rectangular or square in shape. The staff, 30-35 centimeters long, is round and bears a small hook of bone, which is fastened with tight, fine lashing. Sometimes a few little feathers hang down from this lashing as an ornament.

I did not come across any other weapons among the Šavajé.

501 184 8. Transportation and communication. The boats are the same as those of the Karajá, but usually very long and very wide. The oars differ from those of the Karajá mostly by the fact that 482 the cylinder on the handle bears four grooves (Ill. 199). Back-184 baskets and other baskets are likewise similar to those of the Karajá. The back-basket [bäh(ĭ)ūlă] is also plaited at the lower edge, so that, when it is carried, the contents have firmer support than is the case in the Karajá back-baskets. It is 158 centimeters long, 27 centimeters wide, and has an edge 12 centimeters ●285 high. Among the baskets I observed large carrying-baskets (wălīlĭ) plaited, with patterns, out of oaguassu palm pinnae, which are carried with a bast carrying-band, also oblong baskets (dādă), which likewise show patterning and are carried on a carrying band, oval baskets with a cover (wălăbăhĭ), and, finally, carrying sacks, and, to be sure, some of mat plaiting (măns̆ĭ), some which are plaited diagonally out of one palm leaf (lōlĭ), and rectangular sacks plaited out of two palm leaves (lōlĭ), the two ribs forming one longitudinal edge, whereas on the other and on the bottom edge the pinnae of both fronds are plaited together (Pl. 61, Ill. 3). [184] (Cf. Ehrenreich, Berlin 3886, Karajá.) All other baskets and such mentioned are identical with those of the Karajá.

6:Cook M-3,4 (ca. 1900) 1909
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361 beyond endurance, compelling them, finally, to pull down
[364] their huts and move to a new site, perhaps to some other sand-bar. This is a case of moving the residence instead of the garbage. During the rainy season, or when the sand bottoms are submerged, which may not occur until two or three months after the rains begin, the Karayá dwell on the
[342] high banks of the mainland. Here, the huts are much better constructed, resembling the dwellings of "civilized" Brazilians.

342 It is seldom one sees among primitive peoples, such sub-
184 stantially constructed huts as those of the Sambiôa division. Here is seen the greater industry, the greater activity, and the better condition in every respect of the free, unmolested sons of the wilderness in comparison with their "tame" brethren who exist in more destitute circumstances, though in contact with, and under the influence of the "civilized" people—the semi-barbarous Brazilians. The dwellings of
342 the Sambiôa are not placed in disorder, but are arranged in
363 long rows, forming regular streets. "They make a favorable impression upon the visitor, because the streets appear clean and the huts orderly, comfortable and inviting." The four
361 Sambiôa villages each contain sixty, thirty, forty-five and
162 ninety huts, respectively, and each hut is occupied by one or
592 two, or more, families.

352 The furniture in these primitive abodes is very simple.
[285] The floor, which is bare earth, is covered with matting made by braiding together the long, slender leaves of the burity-
[513] palm. The occupants sleep on this matting without any other bedding whatever, save a round billet of wood for a pillow upon which the neck rests, but not the head, Japanese
353 fashion. From the plates, or roof supports, hang baskets of various forms and sizes, in which are kept the bright feathers that are used in decorative work and ornament making. Finished ornaments and decorations made of brilliant feathers, pieces of regalia, bows and arrows in a finished and unfinished state, spear-throwing sticks and various small articles are also seen stuck into or suspended from the roof; while

6:Cook M-3,4 (ca.1900) 1909
SP9 Caraja SP9

323 only, is sought. The Karayá once more like all the South American tribes, form the pots without the use of the potter's wheel, the work being done by building up rings of clay, stroking and shaping, first with the hands, then with bones and shells until the vessel reaches the desired form and strength. The ashes of certain plants are mixed with the clay to give it greater firmness.

To secure an oven in which to bake the pots, these children of Nature again look to their common Mother. In the large, dome-shaped ant-hills which abound in their world, they find a nearly complete natural oven. They further prepare this oven for use by carving a hole in one side and starting a fire in it. This done, they put the pot, previously sun-baked into the kiln; then open a second hole on another side of the ant-hill to communicate with the first, by which to feed the fire. A draft is secured by opening a vent in the top of the natural oven. The women make clay spoons as well as pots. Though a few of these clay vessels are provided with legs, none of them have handles, except as cords are secured around them to serve as handles.

415 829 Besides these manufactured vessels, Nature again comes to the aid of these primitive people and furnishes them jugs, bottles, basins and pans of a great variety of shapes and sizes from calabash or gourd-shells. These vegetable vessels are not only as hard as wood, but very durable, though they cannot, of course, be placed over the fire. Large rattles for ceremonial purposes are also made from the gourd by replacing the seeds with pebbles, and attaching handles of wood.

534 824

285 Nature has supplied the Karayá with such a rich and varied material that braid-work is the principal household industry, a product notable for its utility and variety of form. The long, slender leaves of the oaguasse, or burity-palm, are braided together diagonally into mats to serve as flooring for the huts, and even for roofing. The flooring mats, being so easily produced, are made only as wanted. The finest grades of matting are made to sleep upon and to roof the hut. For this work,

[824]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

large, fan-like palm leaves are slit into narrow strips, skeins or bundles of which are kept always on hand ready for use. A very small mat is made especially for the fisherman to stand upon to protect his feet when he has to remain a long time at one spot on the hot sand.

A great variety of beautiful baskets are also made of braid-work. These are made of sipós—climbing vines—reeds, split stems and the like. Large baskets, resembling sacks, are made of very coarse palm-leaves for use in carrying heavy loads of food material gathered from the forest. The smaller baskets are made not only of fine materials of various colors, but are braided into nice patterns. They are of many sizes and shapes and used for numerous purposes. Some are hand or shoulder bags in which to carry small articles; many others of various sizes may be seen hanging from the roof of the hut which serve as receptacles for numerous small household articles or personal effects; others are double, or covered baskets, like telescope traveling bags, in which much-prized feather ornaments are carefully guarded; while still others are canoe-shaped hanging baskets, beautifully designed. Nearly all these baskets are flexible, and some are even elastic, bottle-shaped baskets. To carry the tobacco when on a journey, a square basket is used, to which is attached a bark shoulder strap. A large, basket-work disc, finely and closely braided, is used as a sieve, or colander. As the civilized Brazilians everywhere have the same kind of utensil, it may be inferred that it has come down to them from their aboriginal South American ancestors.

The "textile industry" of the Karayá is nothing more than braid-work. Natural resources once again furnish them an unlimited supply of material nearly ready for use. The burity-palm once more manifests its unfailing utility, yielding a splendid fibre which can be readily stripped from its long leaves. Another kind of fibre, which possesses great adhesive qualities, is obtained from the inner bark of the mallow tree. The finest threads are *spun* by rolling a number of single fibres together between the moistened hands, or